

Topic Index

Illustrations are indicated by boldface type.

A

Academy of Music (Philadelphia) 17, 155

Acosta Brothers 102

acoustical recordings, deletion of 127

Actors' Equity 168

Adler, Herman 151

adult records — *see* party records

Advertisers' Recording Service 113, 147

Alderton, John H., Jr. 159–160

Alexander, Texas 96

Allen, Fulton — *see* Fuller, Blind Boy

Allen, Jules 79–82

All Star Broadcasts, Inc. 40

Almanac Singers 169

Almeida, Santiago **103–104**

Altschuler, Richard 194

Amberola phonographs 2

Ambrose and his Orchestra 60

American composers 145–148; foreign critics' opinion of 146; works passed over by major labels 145

American Communist Party: agrees to no-strike policy after Pearl Harbor attack 169; background 163; loss of support as result of improving economy 169; May Day 1933 demonstrations 163; recordings by members of 163–165; Tenth National Convention 166; uses folk music for propaganda purposes 166

American Federation of Musicians: accuses Eli Oberstein of violating recording ban 185; opposes recorded radio programming 41; recording ban (1942–1943) 134, 201

American Music Lover, The (journal) 148

American Record Corporation: accused of maintaining monopoly by Jack Kapp 65; acquired by CBS 191; as Consolidated Film Industries holding company 46; Brunswick record production managed by 46; budget labels produced by 61; censored test pressings circulated 176; Commodore records produced by 122; competition by Crown Record Corp. 3–4; dime-store market dominated by 51; discontinues slow-selling labels following 1929 merger 4; inactive after CBS acquisition 192; jukebox records produced by 30–31; Master and Variety records produced for Irving Mills 119–120; mobile equipment used by 88; Paramount revival by 91; race records 85, 87, **88–89**, 91; radio transcription service 38; recording studio closed 193; reissues Brunswick records on dime-store labels 63; UHCA jazz reissues produced by 131–132; Vocalion race-record artists acquired by 87

American Socialist Party 163

American Society of Composers, Authors and Publishers: censures writers of “salacious” songs 176; complaints concerning jukeboxes 32

Ammons, Albert 124

Ammor Record Corporation 31

Ammor records 31

Amusement Record Distributors 175

Armstrong, Louis 67

Asch records 188

Ashcraft, Edwin “Squirrel” 119

Associated Cinema Studios 175

RECORDING THE 'THIRTIES

- Associated Transcriptions studio
(Muzak) 182
- Atlanta Phonograph Company 89
- Automatic Musical Instrument
Company 26
- Automatic Music Machine Operators
Recording (Ammor) 31
- Automatic Music Operators Association
176
- automatic phonographs — *see*
jukeboxes
- Autry, Gene 79–80; adopts cowboy
persona 80–81; early repertoire
80–81; obscene recording by 176
- Avakian, George 134
- Avery, Sewell 54
- B**
- Bampton, Rose 138
- Bañuelos Brothers 100
- Barlow, Howard 160
- Barnes, George 96
- Barrère, Georges 152
- Barton, F. C. 19
- Basie, Count 113–114, 194; musicians
used for Goodman's Carnegie Hall
concert 113–114; performs at Master
Records launch 121
- Bauer, Harold 152–153
- Bauman, Mordecai 164, 165
- Beacon records 32
- Beans, Dr. Hal Trueman: and
development of flexible records 8–9;
as consultant to Durium Products
Corp. 8; conflicts with Durium
11–12; demonstrates Hit of the Week
records to press 8; threatens sale of
Durium trade secrets to RCA 12
- Bechet, Sidney 124
- Beiderbecke, Bix 131
- Bell, Benny (pseudonym for Benny
Samberg) 175
- Bennington College Cooperative Store
147
- Bernstein, Leonard 146
- Best Loved Famous Music
Presentation, A (label) 160
- Biggs, E. Power 140
- Black Boy Shine (Harold Holiday) 96
- Black, Frank 38
- Blackwell, Scrapper 95, 183
- Blakstone, Nan 174
- Blind Fiddler, The (pseudonym for
Rodriguez Melquiades) 104
- Blitzstein, Marc 151, 168
- Blue Amberol cylinder records 2
- Bluebird records 53, 54: as RCA
Victor's flagship budget label 54–55;
as Woolworth client label 53–54;
changes under Eli Obertein's
management 97, 180; competition
with Decca 61; development of
53–55; for Mexican-American market
101; race records 93, 96; recording
expeditions 102; recording sessions
93–94, 101; urban blues on 96; Victor
race-record artists transferred to 93
- Blue Bonnet Hotel (San Antonio)
103–104
- bluegrass, roots of 74
- Blue Note records 124, 125–126
- Blue Rhythm Band 121
- blues — *see* race records
- Bogan, Lucille 87, 176
- Bori, Lucrezia (i) 138
- Boston Pops 142
- Boston Symphony Orchestra 142
- Boswell Sisters 59, 67–68
- Bourbana records 172
- Bourbon, Ray 172, 173–174
- Boyce, William 166
- Brasswell, Frank 87
- Brecht, Berthold 163, 165, 168
- Brinkley, J. R. 72
- Britten, Benjamin 152
- broadcasting — *see* radio; radio
stations; radio transcriptions
- Broadway records 54, 66, 91
- Bronze records 97
- Bronzy, Big Bill 86–87, 89, 93, 96
- Browder, Earl 169
- Brower, Cecil 76
- Brown, Cleo 174
- Brown, Milton 67; and his Brownies
75–76

RECORDING THE 'THIRTIES

- Brown, Robert — *see* Washboard Sam
- Bruce, Carol 152
- Bruner, Cliff's Texas Wanderers 67
- Brunswick-Balke-Collender Company:
 Fox Films attempts buyout of recording division 3, 45; National Radio Advertising affiliation 37; radio transcription service 37–38; sells recording division to Warner Brothers 3–4, 38, 45–46. *See also* Brunswick Record Corporation
- Brunswick Record Corporation:
 acquired by CBS 191; as American Record Corporation–Consolidated Film Industries division 4, 46; charged with maintaining monopoly by Kapp 65. *See also* Brunswick-Balke-Collender Company.
- Brunswick records: British production by Duophone 60; British rights acquired by Decca 61; label acquired by American Record Corporation–Consolidated Film Industries 4, 46; label acquired by Decca 194; Hall of Fame series discontinued 135; radio transcriptions 37–38, 41; recording artists signed by Decca 61; reissued on dime-store labels 63; retail price control 46; rights revert to Warner Brothers 194; Warner Brothers licensing agreement 46, 194
- Buck Jazz Foundation 125
- budget labels 3–4, 51–57; Decca's influence on 61; eliminated by Columbia 48–49; RCA benefits from Columbia's discontinuance of 48
- Burrus Mill and Elevator Company 75
- Busch, Ernest 169
- Bushkin, Joe 121
- Byers Studio 40, 172
- C**
- Café Society (New York) 123
- Calderón, Maurice 102
- Callhoun, Fred 77
- Calloway, Cab 59, 193, 194; financial stake in orchestra held by Irving Mills 119; Master and Variety recordings by 120; recording activities in early Depression years 105; takes over Missourians 105
- Camel cigarettes 113
- Camp Unity, 166
- Candido, John "Candy" 174
- Candy & Coco 174
- Cannon's Jug Stompers 93
- Cantor, Eddie 9
- Capehart, Homer E. 25–28; and Capehart Orchestrope 26–27; licenses Simplex jukebox mechanism to Wurlitzer 28
- Capitol Records 201
- Capitol Sound Studios 146
- Carnegie Hall (New York): Goodman concert in 113–114; used for Victor recording sessions 142
- Carr, Leroy 87, 95
- Carter, Bo 96
- Carter Family 55, 56–57, 67
- Caruso, Enrico: acoustical recordings retained in catalog 136; electrically enhanced reissues 131, 136–137, 138, 139
- Casa Loma Club (Toronto) 106
- Casa Loma Orchestra 59, 106
- CBS — *see* Columbia Broadcasting System
- CBS Orchestra 160
- Chaliapin, Feodor 138
- Champion records 2, 92; discontinued by Starr Piano Co. 92; label revived by Jack Kapp 66, 92; masters licensed by Decca 185; race records 92; sales statistics 92
- Champion Sound Studios 147
- Charles Edison 2
- Chatman Brothers 96
- Chevrolet Motor Company 11–12, 39
- Chicago Crime Commission 33
- Chicago Symphony 196
- Chotznikoff, Samuel 155
- Ciego Melquiades, El — *see* Rodriguez, Melquiades
- Civilian Conservation Corps 163
- Clarion records 48, 52, 71

RECORDING THE 'THIRTIES

- Clark Phonograph Record Company 153*n*
- Classic Record Company 173, 188
- classical music, recordings of 136–143, 145–153, 155–160, 194–196; on budget labels 155–160; on independent labels 145–152; popularization of 142–143; recording of overly familiar fare by American companies 145; records marketed by speciality shops 145; records used in jukeboxes 160
- Classics, The (label) 160
- Cleveland Symphony 196
- Club Evergreen (Bloomfield, NJ) 186
- Cohen, Henry 151
- coin-operated phonographs — *see* jukeboxes
- Cole, Nat “King” 31
- Collector’s Item records 125–126
- College Humor* (magazine) 11
- Collins, Sam 87
- Columbia Broadcasting System (CBS): acquires Columbia Phonograph Co. 191–192; acquires World Broadcasting System 192; affiliate stations 38; broadcasts Tenth National Convention of the Communist Party U.S.A 166; budget classical labels produced by 159–160; Columbia records produced by 191–196
- Columbia Masterworks records: advertising of 195; decline in new releases under ARC ownership 135; distribution problems under ARC ownership 194–195; Edward Wallerstein and revival of 143, 194–196; packaging of 47–48; pressed from imported masters 47–48, 135, 194, 196; price reductions 47, 143, 196; Victor Red Seal artists signed by Wallerstein 143. *See also* Columbia records.
- Columbia Microgroove LP 22
- Columbia Phonograph Company: accused of maintaining a monopoly by Jack Kapp 65; bankruptcy as Grigsby-Grunow subsidiary 48; decline in production under ARC ownership; decline in recording sessions 47–48; Fox Films attempts buyout of 45; operations following 1929 crash 4; problems at pressing plant 192; purchase price 4, 192; purchased by Columbia Broadcasting System 191–192; purchased by Grigsby-Grunow 4, 46–48; purchased by Sacro Enterprises (Consolidated Film Industries) 4; radio transcription services 38, 41; recording expeditions by 92
- Columbia Phonograph Company, Ltd.; (London) 4, 46
- Columbia Recording Corporation 192. *See also* Columbia Phonograph Company.
- Columbia records: 14000-D (race) series discontinued 92; 15000-D (country) series discontinued 71; produced under Columbia Broadcasting System ownership 191–196; Hot Jazz Classics series 134; longer-playing records 19–20; production statistics 199; production under American Record Corporation ownership 191; radio transcriptions 38, 41; retail prices of 193; Royal Blue pressings 48. *See also* Columbia Masterworks records
- Columbia records (British) 107
- Columbia University Phonograph Record 11
- Commodore records 122, 123–124; acquires Varsity masters 188; Classics in Swing 123; Connoisseur Series 123; first recording session 122; produced by ARC 122; produced by Decca 123
- Compo Company (Canada) 81
- Composers Recordings, Inc. 153*n*
- Condon, Eddie 122
- Congress Hotel (Chicago) 109
- conjunto* (musical style) 102–103
- Conqueror records 194

RECORDING THE 'THIRTIES

- Consolidated Film Industries:
 acquires Brunswick recording
 division 38, 46; accused of
 maintaining a monopoly by Jack
 Kapp 65; Consolidated Radio
 Artists subsidiary 121; Sacro
 Industries as shadow corporation
 of 49; sells American Record
 Corporation to CBS 191
- Consolidated Radio Artists 121
- Consolidated Record Corporation
 (Emerson records) 1
- Continental records 188
- Cooper, Myrtle Eleanor — *see* Lulu
 Belle
- Copland, Aaron 145–146
- Copyright Act of 1909 33
- Correll, Charles 36
- corrido* (musical style) 99–100
- Cortez, Manuel 101
- Cotton, Billy and his Orchestra 60
- country music 71–83; bluegrass 74;
 broadcasting of 72–73; ersatz 71;
 evolution of 71–83; movie cowboys
 and 79–82; novelty instruments
 used in 78; performed on television
 broadcast from New York World's
 Fair 82; stereotypes in 72; Western
 swing 75–79
- Courboin, Charles M. 137–138
- Cova Recording Corporation 3
- Cowell, Henry S.: and New Music
 Quarterly Recordings 145–147;
 arrest and imprisonment on morals
 charge 146–147; as Yadoo associate
 147; IRCC recordings by 128
- Cox, H. C.: announces Columbia
 longer-playing records 19–20;
 replaced as president of Columbia
 after Grigsby-Grunow acquisition
 47–48
- Crawford, Ruth — *see* Seeger, Ruth
 Crawford 146
- Cremin, Arthur 109
- Crooks, Richard 138
- Crosby, Bing 62, 64; censored
 recordings by 176; endorses
 Wurlitzer jukeboxes 30; on first
 Decca release 63; role in Decca's
 success 61, 63
- Crosby Blows his Top (label) 176
- Crosby, Bob: and his Bobcats 110;
 entry into the music business 110;
 repertoire initially limited by Kapp
 67–68; signed by Decca 110
- Crown Record Company: as Plaza
 Music Co. subsidiary 51;
 bankruptcy of 52; formation of 3–4;
 incorporation of 51; presses at RCA;
 renumbers Paramount masters 185
- Crown records 51–53; first
 demonstration of 51; last shipment
 of 52; longer-playing records 17, 52;
 manufacture supervised by Eli
 Oberstein at RCA 179–180; pressed
 from Paramount masters 51–53, 185;
 recordings reissued on Varsity and
 Royle 124, 182–183
- Crumit, Frank 63
- Cuarteto Carta Blanca — *see* Mendoza
 Family
- Cugat, Xavier 182
- Cyrus Northrup Memorial
 Auditorium at the University of
 Minnesota 140
- Czech influences in Mexican dance
 music 102
- ### D
- Daily Worker Chorus 165
- Daily Worker, The* 164
- Dalhart, Vernon 71, 79–80
- Dance Master (jukebox) 26
- Davis, Jimmie 67
- Davis, Joe 32, 85, 188
- Davison, Wild Bill 125–126
- Davis, Walter 93–94
- Decca Gramophone Company, Ltd.
 (London) 59, 60
- Decca records 59–70; classical series
 as competitor to Red Seals 67;
 competition with Bluebird 61;
 country music catalog 81; Decca
 Imported Record series 67; Decca
 Odeon-Parlophone series 67, 68, 69;

RECORDING THE 'THIRTIES

- Decca records — *continued*:
Decca Personality Series 67; early pressings returned as defective 65; financial problems 65–66; first releases 63; foreign distribution licensed by EMI 67; for ethnic markets 67; Gennett recordings dubbed for English Brunswick 134; jazz reissues 134; matrix numbers continue Brunswick series 63; pressed from imported masters 67; publicity for 64; race records 94, 95; retail price of 61
- Decca Records, Inc. 59–70; acquires Brunswick and Vocalion labels 194; British origin of 59–60; employee relations 69; financial statements 69; first dividends paid 69; formation of 60–62; incorporated 62; Kapp and Lewis disagree over pricing levels 61; licenses Gennett masters 185; presses Montgomery Ward records 56, 66; production problems 65; production statistics 199; profits 69; publicity for 63; purchases Brunswick pressing equipment 65; recording studios 62–63, 97; recording expeditions 95; royalties unpaid by 65–66; second-largest U.S. record company 69; strike by New York employees 69; sued by RCA for use of red label 67
- Decca Records, Ltd. (London): acquires British rights to Polydor recordings 61; acquires rights to Brunswick recordings 61; and founding of American Decca 60–62; first releases 60; initial stock offering 60
- Deeantee Corporation 13
- De Gogorza, Emilio 138
- Delaunay, Charles 131, 132, 133
- De Luca, Giuseppe 138
- De Reszke, Jean 128–129
- Deutsche Grammophon licenses Polydor recordings to Decca 61
- Deutsch, Percy 38, 192
- Dickinson, Rev. Emmet 87
- Dill, Max M. 109
- Dillon, Will F., Associates 30
- Discs, Inc. 180–181
- Domino records 30
- Dorsey Brothers Orchestra 110
- Dorsey, Jimmy 110
- Dorsey, Thomas A. (Georgia Tom) 87
- Dorsey, Tommy 110
- double-entendre songs 171–172, 174.
See also party records.
- Douglas, Lizzie — *see* Memphis Minnie
- Downes, Olin 113, 147
- Downey, Morton 10–11, 12
- Dudley, S. H. (pseudonym for Samuel H. Rous) 99
- Duophone and Unbreakable Record Co., Ltd 60
- Durium (plastic compound) 7
- Durium Products Corporation: Beans, Dr. Hal Trueman and 8, 11–12; Deeantee Corp. (holding company) and 13; incorporated 8; introduces Hit of the Week records 3–4; patent assignments 13; placed in receivership 13; records used in marketing campaigns 11–12; recording studio 8; reorganized 13; sued for unpaid royalties 13. *See also* Durium Products, Inc.
- Durium Products, Inc.: factory closure in U.S. 13–14; reintroduces Hit of the Week 13; successor to Durium Products Corporation (*q.v.*) 13
- Durium Products, Ltd. (England) 14–15
- Durium records: Durium Deluxe 11; Durium Junior 9, 11; Durium Language Course 11; Durium Mother Goose records 11; Hit of the Week 7–15; used in marketing campaigns 11–12

E

- Eddy, Nelson 138, 143, 196
- Edison Bell records (British) 185
- Edison, Charles 2
- Edison, Thomas A. 2. *See also* Thomas A. Edison, Inc.

RECORDING THE 'THIRTIES

- Edison 24- and 40-Minute Records 17
 Edwards, Cliff (Ukulele Ike) 174
 Egner, C. Lloyd 38
 Eisler, Hanns 163–164
 Eldridge, Roy 182, 187
 Electradisk records 52–53, 54
 Electric and Musical Industries
 (London): formation of 4, 46;
 licensed for foreign distribution of
 Decca records 67; licenses
 recordings to Columbia in the U.S.
 135; Radio Corporation of America's
 financial holdings in 46
 electric guitar 75, 78, 96
 Elion Brothers Furniture Company
 100
 Ellington, Duke: financial stake in
 orchestra held by Irving Mills 119;
 Master and Variety recordings by
 120; Master Records housewarming
 appearance by 121; Master Records
 promotional film by 122; musicians
 used for Goodman's Carnegie Hall
 concert 113–114; pseudonym use by
 10; recording activities in early 1930s
 105
 El Paso (TX), recording activities in
 101–102
 Engel, Carl 148
 Erskine, John 157, 159
 Estes, Sleepy John 94
 Esty, William (advertising agency) 113
 Evans, Joe 87
 Eva-Tone records 14
- F**
- Familia Mendoza — see Mendoza
 Family; Mendoza, Lidya
 Famous Garland Jubilee Singers 87
 Famous Hokum Boys 87
 Farrar, Geraldine 127
 Federal Radio Commission; opposes
 use of commercial recordings in
 broadcasts 36; position on use of
 commercial recordings in broadcasts
 35; requires disclosure of recorded
 material used in broadcasts 40
 Federal Trade Commission 41
 Felix, Edgar H. 35–36
 Fiedler, Arthur 142
 Fields, Arthur 71
 Firestone Tire & Rubber Company
 160
 First Festival of Contemporary
 American Music (Yaddo) 147
 Fiskana records 172
 Fiske, Dwight 172, 174
 Fitzgerald, Ella 114–115
 Five Jones Boys 120
 Flagstad, Kirsten 136, 138
 Fletcher, Stoughton J. (Bruz) 174
 flexible discs, history of 7. *See also*
 Durium, Hit of the Week.
 Flexo records 7
 Foley, Red 73
 folk music 164–166; exploited by
 American Communist Party for
 propaganda purposes 166
 Fonotopia records; reissued by HRS
 131; reissued by IRCC 128
 Fort Worth Doughboys 75–76
 Fox Film Corporation: attempts to
 purchase Brunswick-Balke-
 Collender record division 45;
 attempts to purchase Columbia
 Phonograph Company 45;
 promotional records 11
 Fox, Harry 187
 Fox Pictures Corp. 3
 Franck, Al 145
 Friars Club (New York) 119–122
 Friends of Recorded Music 145, 148;
 critics' response to recordings 148;
 recording studios employed by 148;
 subscription sales of 148
 Friends of Recorded Music records
 148, 149–150
 Froman, Jane 64
 Fuller, Blind Boy (Fulton Allen) 86, 96
- G**
- Gabel, John 26; John Gabel Company
 26, 28; Domino records produced for
 Gabel Company 30

RECORDING THE 'THIRTIES

- Gabler, Milt 122–124, 131
 Gala records 172
 Galbraith, John Kenneth 1
 Galli-Curci, Amelita **138**
 Gamut records **150**
 Gellert, Hugo 164, **166**
 Gellert, Lawrence 164–165, 166
 General Records 125–126; issues Jelly Roll Morton's last commercial recordings 125; party records by 174; reissues Gamut recordings 150; reissues Timely recordings 151
 Gennett, Harry: discontinues Gennett label 91; licenses Gennett and Champion material to other labels 185; sells Champion trademark and masters to Jack Kapp 66
 Gennett records: discontinued 91; dubbed by Decca for English Brunswick reissues 134; masters licensed by Decca 82, 185; reissued on Varsity 124, 184–185
 German influence in Mexican dance music 102
 Gershwin, George 142, 145
 Giannini, Dussolina **138**
 Gifford, Gene 106
 Gigli, Beniamino **138**
 Glantz, Nathan's Orchestra 100
 Goberman, Max 151
 Golden Library of Music records 159
 Goldkette, Jean 106, 110
 Gomez, Vincente 67
 Good-Humor records 172, 175
 Goodman, Benny 106–**108**; at Congress Hotel 109; at Palomar Ballroom 109; at Paramount Theater 112; arrangers employed by 107; as teen idol 112–113; Carnegie Hall concert 113–114; on "Let's Dance" 107; performs at Master Records launch 121; pseudonym use by 123; Quartet 107; racial prejudice and 107–108; radio broadcasts 108, 113; record sales 107; signs with Columbia (CBS) records 115–116; signs with RCA Victor 108; Trio 107
 Gosden, Feeman 36
 Gramophone Company (England) 4
 Gramophone Shop (New York) 67, **68–69**
 Grand National Pictures 82
 "Grand Ole Opry" — *see* Title Index
 Gray, Glen 106
 Grey Gull Records, Inc. 2
 Grigsby-Grunow Company: bankruptcy of 48; purchases Columbia Phonograph Co. 4, 46–48
 Grisette, Felix A. 155, 159
 Grofé, Ferdie 145
 Grunow, W. C. 47–49
 Gunter Hotel (San Antonio, TX) 96
- ### H
- Haenschen, Gustave "Gus" 38
 Hall, Fred 71
 Hammett, Dr. Louis 7, 11
 Hammond, John: accuses Decca of unfair practices 65; as classical record producer 196; association with Benny Goodman 106–107, 113–114, 193; association with Hot Record Society 133; exposes poor working condition at Columbia pressing plant 192; gives Billie Holiday permission to record for Commodore 123; manages Columbia Masterworks sales 194–195; opinion of Decca records 65; produces last Bessie Smith session 92; signs Benny Goodman for CBS (Columbia) 193
 Hampton, Lionel 107
 Happiness Boys (Billy Jones & Ernest Hare) 40
 Hare, Ernest 40
 Harlem Hot Chocolates (pseudonym for Duke Ellington's Orchestra) 10
 Harmony records 48, 52
 Harris, Herbert 167, 169
 Hawerlander, Adolf 13
 Hawkins, Coleman 107
 Hay, George 72
 Heifetz, Jascha 136
 Heller, Sig 90

RECORDING THE 'THIRTIES

- Hemenway, Charles M. 180–181
Henderson, Fletcher 85, 110; as arranger for Benny Goodman 107–108; Crown recordings 52; disbands in 1934 105; recording activities in early 1930s 105
Henke, Mel 125–126
Hermanos Bañuelos (Bañuelos Brothers) 100
Herman, Woody 111
Heyman, Katherine Ruth 150
Hines, Earl 110
Hirsch, Bert 9, 10
Historic Record Society 130–131
Hit of the Week records 7–15; demonstrated to press 8; discontinued 14; distribution of 9; dual-track records 12; final release 13; used in premium schemes 11–12; introduction of 3–4; longer-playing 13; price increase 13; production process 7–8; prototype 8–9; retail prices of 9, 11–12; sales decline 13; sales statistics 11–12; song-selection committee 9; studio 8; trademark registration 8
Hobson, Wilder 133
Hodes, Art 124
Hokum Boys 87, 96
Holiday, Billie 123–124
Holiday, Harold — *see* Black Boy Shine
Hollywood Hooters 174
Hollywood Hot Shots records 31, 174–175
Hollywood Specialty Recordings 175
Holmes Manufacturing Company 28
Homestead records 87
Hoosier Hot Shots 76–78
Hope-Jones Organ Company 28
Hopkins, Claude 110
Hotel Pennsylvania (New York) 112
Hot Record Society 133–134
Hot Shots from Hollywood records 31, 172, 174
Houseman, John 168
House, Son 91
Howard, Rosetta 94
Hudson-DeLange Orchestra 121
Hunter, James 19, 193
Hunting, Russell 171
Hurst, P. G. 129–130
Hylton, Jack 60–61
- ### I
- Imperial records (Bourbon) 173
Imperial Record Company (Bourbon) 173
Imperial Record Company (Oberstein) 173, 188
independent labels: classical 145–152; jazz 119–125
Ingle, Edward T. 155, 157, 159
International Ladies Garment Workers Union 167–168
International Phonograph & Record Company 100
International Record Agency 145
International Record Collectors' Club records 127–130; characteristics 128; dubbings from Mapelson cylinders 128; first releases 127, 130; original recordings by 128; produced by Lindstrom Co. 128; produced by RCA Victor 127–128
International Workers Order People's Chorus 166
- ### J
- Jackson, Shoeless John (pseudonym for Benny Goodman) 123
Jaffa, Lewis A. 180–181
James, Frank 92
James, Harry 182, 188–189
James, Skip 91
jazz 119–125, 131–134: discographies 131; extended performances on records 124; on independent labels 119–125; jazz-classical fusion 121; personnel listings on labels 122, 123–124, 132–133; overlooked by major labels 119–125; recordings of 119–125, 131–134; reissues 131–134; “salon” jazz 121. *See also* swing.
Jennings, Al J. 82

RECORDING THE 'THIRTIES

Jepson, Helen 136, 139

Jeritza, Maria 139

John Gabel Company — *see* Gable, John

Johnson, Henry (pseudonym for John Hammond) 65

Johnson, James P. 124

Johnson, Robert 96

Jones, Alan 143

Jones, Arthur S. 8

Jones, Billy 40

Jones, Isham 63

Journal-American markets

budget-priced classical records 160

Joyce, Thomas F. 199

Judson, Arthur 140

jukebox industry: alleged corruption in 33; as largest consumer of phonograph records 199; marketing of records to 182; opposes use of party records in jukeboxes 176; profits generated by swing craze 105; union opposition to 33

jukeboxes 25–32; accused of taking musicians' jobs 32; and 1909 Copyright Act 33; celebrity endorsements of 30; early history of 25–26; novelties inspired by 29–30; rebound in record sales attributed to 25; recordings made for 30–32; selective *vs.* non-selective 26; surge in demand for following Prohibition repeal 28; “talking” jukeboxes 29–30; use in market-testing of records 30; use of classical recordings in 160; use of party records in 174, 176

K

Kapp, David: manages Decca country-music series 67, 72; manages Decca race and country music series 95; scouting activities described 95

Kapp, Jack 59–70; accuses major producers of maintaining monopoly 65; artist management contracts held by 63; as artist-and-repertoire manager 59; as president of Decca

Records 62; at American Record Corporation 59, 66; disagreement with Edward Lewis over Decca pricing levels 61; handling of artists 66–67; management of Brunswick label 46, 59; management of Vocalion label 59; opinion of country music 72; proposes Columbia purchase by Decca 61; race records and 59, 95; resigns from Brunswick 61; revives Broadway, Champion, and Paramount labels 66; signs Brunswick artists for Decca 61; threatens to sue John Hammond for defamation 65

Kastel, Phillip 180–181

Kelly, Willie (pseudonym for Roosevelt Sykes) 93

Kenyon, B. C. 26

Keynote records 169

Kiepura, Jan 67

Kirkeby, Ed 110, 180

Kostelanetz, Andre 110, 151

Kozlenko, William 151

Kress dime-stores 100

Krupa, Gene 193

Ku Klux Klan record labels 163

L

Labor Stage records 167–168

labor unions: Actors' Equity 168; agree to no-strike policy after Pearl Harbor attack 169; American Federation of Musicians 33–34, 185, 201; Columbia pressing plant unionized 192; Decca employees' strike 69; John Hammond attempts to unionize ARC offices 196; League of American Composers 145; Minneapolis Symphony contract 140; opposition to jukeboxes 33–34, 176; opposition to party records in jukeboxes 176; rivalries 168; skirting of union regulations by musicians 148–149; strikes 33–34, 69, 201; union scale for musicians 155

RECORDING THE 'THIRTIES

- Lang-Worth transcriptions — *see*
 Langlois & Wentworth
 Langlois & Wentworth (Lang-Worth
 transcriptions) 40;
 La Scala Orchestra 140–141
 Latouche, John 167
 League of American Composers 145
 Leeds Music Company 187
 Lehmann, Lotte 139
 Leider, Frieda 139
 Lewellen, W. G. 11
 Lewis, Edward R.: acquires Duophone
 60; acquires Warner-Brunswick
 (London) 61; as chairman of Decca
 (U.S.) 62; creation of Decca (U.S.)
 59, 60–62; disagreement with Jack
 Kapp over Decca pricing levels 61;
 opinion of Jack Kapp 62
 Lewis, Meade Lux 124
 Lewis, Ted 64, 69*n*
Liberty magazine 11
 Liberty Music Shop 172, 174
 Lieberson, Goddard 196
 Light, Ben 174
 Light Crust Doughboys 75–76
 Lincoln, Ben 125
 Lindsay, Vachel 11
 Lindström Company (Germany) 128,
 131
 Lion, Alfred 124
 Loesser, Arthur 149
 Lomax, John 150
 Lombardo, Guy 59, 62, 64, 66–67, 110
 longer-playing records 17–23;
 Columbia and affiliated labels 17;
 Columbia Microgroove LP 22;
 Crown 17, 52; Hit of the Week 17;
 radio transcriptions 43; RCA
 Program Transcriptions 17–21;
 33¹/₃-rpm 17–21
 Long, Jimmy 80
 Lopez, Vincent 9, 10, 183
 Loring, Michael 169
 Louisiana Pete (pseudonym for
 Narciso Martínez) 103
 Louis Sterling 1
 Lowthorp, F. C. 8
 Luening, Ethel 146
 Luening, Otto 146
 Lule Belle (Myrtle Eleanor Cooper)
 73–74
 Lulu Belle and Scotty 74
 Lunceford, Jimmie 110
 Luther, Frank 71
- ### M
- MacDonald, Jeanette 143
 MacGregor & Sollie (MacGregor
 transcriptions) 40
 Macon, Uncle Dave 72
 Macy's (department store) 184, 194
 Majestic Household Utility
 Corporation 47
 Majestic Records 188
 Mann, Richard F. (pseudonym or
 possible birth name of Ray Bourbon)
 172
 Manuel & Williamson Harpsichord
 Ensemble 151
 Mapelson, Lionel 128
 Marathon records 52
 Marconi records 7
 Marie, Baby Rose 105
 Marsh Laboratories: Paramount
 recording sessions by 86; radio
 transcription services 36–37
 Martinelli, Giovanni 139
 Martínez, Narciso 102, 103–104
 Marvin, Frank 80
 Marx, Albert 113
 Mason, Daniel Gregory 40
 Masterpiece records 152, 160
 Master Records: discontinued 122;
 first recording sessions 120;
 introduction of 121; matrix
 numbering kept separate from main
 American Record Corporation series
 121; produced by American Record
 Corporation 119–120; retail price
 120; sales of 122
 Master Records, Inc. 119–122; as
 impetus for other independent
 producers 122; corporate
 relationship with ARC 120;
 disbanded 122; founded 119;

RECORDING THE 'THIRTIES

- housewarming party hosted by 121; press coverage of 121; recordings transferred to Brunswick 122; studio space provided by ARC 120
- Maurice (pseudonym for Fats Waller) 123
- Maxine Elliott Theater (New York) 168
- Maxson, Ralph H. 13, 14
- Mayberry, Lowell 188–189
- May Day 1933 demonstrations 163
- Maynard, Ken 80
- McClain, Arthur 87
- McCormack, John **139**
- McCosker, Alfred 39
- McCoy, Kansas Joe 87
- McEnery, Red River Dave 82
- McKinney's Cotton Pickers 106
- McPhee, Colin 152–153
- McTell, Blind Willie 87, 93
- Melba, Nellie 128
- Melchior, Lauritz 136, 139
- Mel-O-Dee records 30–31
- Melotone records 4, 46
- Melquiades, Rodriguez (El Ciego) 104
- Memphis Jug Band 93
- Memphis Minnie (Lizzie Douglas) 87
- Mendoza Family 101
- Mendoza, Lidya 100–**101**
- Messner, Johnny 176
- Metropolitan Opera Annals* 127
- Mexican-American market, records for 99–104; effect of Mexican-American trade agreements on 104; first U.S. label intended exclusively for 100
- Mexican and Tejano performers 99–104; cross-marketing of across ethnic lines 103; studio conditions and wages for 102–103
- Mexican dance music, Czech and German influences on 102
- Mexican immigration into United States 99
- Mexican Police Band 99
- Mexican recordings: importation ban on 99, 104; increase in number of Mexican-based labels 104; licensed by Eli Oberstein 185
- Mexico City, early recording activities in 99
- Microgroove LP (Columbia) 22, 193
- Middleman, A. E. 173, 188
- Miller, Bob 71
- Miller, Glenn **115**; and fading of swing craze 116; at Glen Island Casino 116; background 115–116; Bluebird records by 116; Brunswick records by 116; competition with Benny Goodman 115–116; contests Oberstein management contract 116, 182; Decca records by 116; development of the “Miller sound” 116; first recordings with own orchestra 115; record sales increased by jukebox play 30; signs with Bluebird 180
- Milliken, Rhonda 171
- Mills' Blue Rhythm Band 121
- Mills Brothers 59, 129
- Mills, Irving 119–122; and Mills Music 119; artist management contracts 119; background 119; discontinues Master and Variety labels 122; fails to secure foreign distribution 122; given access to Consolidated Radio Artists performers 121; opinion of new music 121; transfers ARC artists to Master 120
- Mills Music 119
- Mills Novelty Company 26
- Milstein, Nathan **195**, 196
- Minneapolis Orchestra 140, 196
- Mississippi Matilda (pseudonym for Matilda Powell) 96
- Mississippi Sheiks **90**–91, 96
- Missourians, The 105
- Mondello, Toots 187
- Monroe, Bill 74
- Monroe, Birch 74
- Monroe, Charlie 74
- Monroe's Boys 74
- Montgomery, Little Brother 91, 96
- Montgomery Ward & Company: Broadway records sold by 54; drops Broadway label 91; house label 54–56, **100**

RECORDING THE 'THIRTIES

- Montgomery Ward records 54, **55–56**, **100**; for Mexican-American market 100; introduced 54; pressed by Decca 56, 66; pressed by RCA Victor 54–56; pressed by United States Record Corporation 56, 185–186; retail price of 54; Victor remakes of Broadway releases 54
- Moore, Grace 67, 136
- Morris, Zeke 74
- Morton, Jelly Roll 125
- Moss, Buddy 87
- Mundy, Jimmy 107
- Murray, Arthur 13
- música norteña* (musical style) 102–103
- Music Appreciation Projects, Inc. 159
- Music Lover's Chest of Records 159
- Musicraft records: classical recordings 151; first original cast album 169; recast as pop label 152
- Musicraft Records, Inc.: bankruptcy 152; introduces Masterpiece budget classical records 160; New Music Quarterly recordings by 147
- Music You Enjoy, Inc. 159–160
- N**
- Natheson, Wynn 113
- "National Barn Dance" — *see* Title Index
- National Committee for Music Appreciation 157, 159
- National Phonograph Company (Edison) 99
- National Radio Advertising, Inc.: acquired by Warner Brothers Pictures 38; affiliation with Brunswick-Balke-Collender 37–38; financial losses sustained by 45–46; syndicated radio programming by 37–38
- National Vocarium records 128
- National Broadcasting Company (NBC): affiliated stations 38; and NBC Symphony Orchestra 141–142, 155; bans broadcasting of suggestive songs 176; broadcasts Yadoo music festivals 148; country music broadcast by 72 radio transcription services 39, 41–**42**, 43; recording studios 142; syndicated radio programming by 39
- NBC — *see* National Broadcasting Company
- NBC Symphony Orchestra 141–142, 155
- NBC Thesaurus transcriptions **42–43**
- Negro Songs of Protest* 164–165, **166–167**
- New Bourbon Records (label) 173
- New Friends of Music 156
- New Music Edition* (journal) 153*n*
- "new music" (jazz-classical fusion) 121
- New Music Quarterly* (journal) 145–147
- New Music Quarterly Recordings 145–147; critic's response to 146; discontinued 152; distribution of 147; first recording session 146; quarterly releases discontinued 147; recording studios 147; renamed New Music Recordings 152; subscription sales of 146
- New Music Recordings — *see* New Music Quarterly Recordings
- New York Credit Men's Association 52
- New York Philharmonic Orchestra **195–196**
- New York Post* markets budget-priced classical records 155
- New York Recording Laboratories: discontinues Broadway records 66; discontinues Paramount records 2, 91; housing for black recording artists 90; pressing plant closed 91; recording studio 90; suspends advertising 91. *See also* Paramount records.
- New York School of Music 109
- New York Society for the Suppression of Vice 177
- New York Stock Exchange 1
- Nicole Frères (France) 7
- Norfolk Jubilee Quartet **94**
- North Carolina Symphony Society 155

RECORDING THE 'THIRTIES

Novelty Record Distributors 174, 175
Novelty records (label) 175

O

Oakley, Helen 119, 121
Oberstein, Eli **101**, 179–189; accused of violating American Federation of Musicians recording ban 185; activities following United States Record Corporation bankruptcy 188; alleged record piracy by 179; artist-management contracts held by 116, 180, 182; as Bluebird artist-and-repertoire manager 93, 97, **101**, 180; attempts to force RCA artists to record for Varsity 116, 182; background 179; Crown records and 52; criticized by Artie Shaw 187; financial holdings in United States Record Corporation 180; licenses foreign masters 185; licenses Gennett masters 185; party record production 175; personality 179; proclaims “double-entendre era” 175; resigns from RCA 180; self-assessment 182; signs Glenn Miller for RCA 115–116; World’s Greatest Music records produced by 159
obscenity on records 171–177. *See also* party records.
O’Connell, Charles: 135–143; assumes control of Victor Red Seal division 135; budget limitations for Red Seal recordings 140; increase in Red Seal sales under 143; opinion of Red Seal artists 136; recruits new Red Seal artists 136; working relations with Arturo Toscanini 141–143; supervises World’s Greatest Music and Operas series 157
O’Daniel, W. Lee Pappy 76
Odeon records **130**; licensed by Decca 67; reissued by HRS 131; reissued by IRCC 128
Okeh Radio & Record Corporation 191

Okeh records 106; production suspended by American Record Corporation 48–49; race records 92; reintroduced by CBS 194; reissued by UHCA 131–132; replaces Vocalion label in CBS lineup 194; solicits Tejano performers 101; transitions made under CBS ownership 194
Omansky, Jacob 155, 157
One-Act Play Magazine 151, 165
original-cast album, first 169, 170*n*
Oriole records 96
Ormandy, Eugene: and Minneapolis Symphony 140; conducts anonymously for World’s Greatest Music records 155; conducts Dorsey Brothers Orchestra 106
Ormandy, Steffy 140
Oxford records 3

P

Pakenham, Compton 145
Paley, William S. 191
Pallophotophone 35–36
Palomar Ballroom (Hollywood) 109
Panassie, Hughes 133
Pansy Club (New York) 172–174
Paramount Pictures 122
Paramount records: distribution problems 89; electrically recorded 90; in the 1920s 88; label revived by Jack Kapp 66, 91; last releases 2, **90–91**; local Wisconsin artists on 91; masters destroyed in scrap drive 91; masters renumbered by Crown 51–53, 185; recorded in leased studios 86–87; recording studio 90; reissued on Varsity 184–185. *See also* New York Recording Laboratories.
Paramount Theater (New York) 112
Parlophone records licensed by Decca 67
Party Record Company 175–177
party (adult) records 171–177; attempts to suppress 171, 176; use in jukeboxes 31, 174, 179

RECORDING THE 'THIRTIES

Pattison, Lee 148
Pearl Harbor attack 169, 201
Peerless records (Mexico) 104
Peer, Ralph 72, 93, 179, 180
Perfect records 86, 89, 96
personnel listings on jazz record labels 122, 123–124, 132–133
Petrillo, James Caesar 201; American Federation of Musicians recording ban 33–34, 201; demands union fees for jukebox play 33–34
Philadelphia Orchestra 17, 136, 142
Philharmonic records 160
Phono-Matic Company 33
Pinza, Ezio 139
plastic compounds used in pressings 7–8, 19, 43
Plaza Music Company: forms Crown Record Company as subsidiary 2–3, 51; not included in American Record Corporation merger 51
political recordings 163–169
Pollack, Ben 115–116, 120
Polydor records — *see* Deutsche Grammophon
Ponselle, Rosa 139
Pons, Lily 110, 136, 139, 143, 196
pornographic records — *see* party records
portable phonographs 59–60
Porter, Cole 109
Porter, Quincy 148
Potter, Harrison 150
Powell, Bud 123
Powell, Matilda 96
Prima, Louis 32
Program Transcriptions — *see* RCA Program Transcriptions
Prohibition, repeal of 28
Prosby, Irving 167, 169
pseudonym use on records 87, 93, 103–104 123, 172–174, 183
Publishers Service Company 156, 159

Q

Q-R-S records 3–4
Quaker Oats promotional records 11

Qualey, Dan 125–126

R

Rabsons Music Shop 184
race records 85–97; advertising of 88–89; American Record Corporation 85–87; Bluebird 93, 95–96; Columbia 14000-D series 85, 92; Decca 94–95; Gennett 91–92; Okeh 92; obscene material on 171–192; Paramount 88, 89–90; recording expeditions curtailed 92–93; production statistics 96; sales statistics 85, 92; urban market for 96; Victor 92–93
Rackmil, Milton 61
Racy Records 175
Radio (label) 175
radio: border stations (Mexico) 72; commercial recordings used in broadcasts 35; effect of broadcasting on record sales 35; live *vs.* recorded programming 39, 40–41; role in disseminating country music 72; syndicated programming 40–41, 36–44; transcription use 35–43. *See also* radio stations; radio transcriptions.
Radio Broadcasters of America 38–39
Radio Corporation of America (RCA): acquires Victor Talking Machine Company 1, 45; attempts to halt release of Goodman's Carnegie Hall concert recordings 113; exports Wurlitzer jukeboxes 26; financial holdings in Electric & Musical Industries 46; home recording system 3; National Broadcasting Corporation affiliation 39; operations following stock market crash 3–4; production history cards 55; Radio Broadcasters of America subsidiary 38; recording studios 143; stock valuation as contributor to 1929 crash 1; sues Decca for use of red label 67. *See also* RCA Program Transcriptions; RCA Victor Division; Victor records.

RECORDING THE 'THIRTIES

- radio-phonograph combinations 18, 199
- radio stations: WAAM 36; WBAP 75–76; WGY 35–36; WLS 72, 80–81; WMGM 124; WNYC 148; WOR 39; WSM 39, 72; XERA 7
- radio transcriptions 35–43; advantages of *vs.* live broadcasts 39; All Star Broadcasts, Inc. 40; American Record Corporation 38; Brunswick 37–38, 41; Columbia 38, 41; dubbed recordings used in 37–38; Edison 36; Lang-Worth 40; MacGregor 40; Marsh Laboratories 36–37; National Broadcasting Corporation 39, 41–42, 43; playing speeds 43; RCA Victor 38; Sound Studios of New York 38; technical problems with 37–38; technological improvements in 43; Thomas A. Edison, Inc. 36; use opposed by American Federation of Musicians 41
- Ranch Boys 67
- RCA (company) — *see* Radio Corporation of America
- RCA Program Transcriptions 19–21; consumer response to 20–21; demonstration record 21; discontinued 22; dubbed masters used for 19; first demonstrations of 17–19; first sales of 19, 21–22; pressing material 19; retail prices of 22; reviews of 20–21; technical problems with 20–21
- RCA Victor Division: accused of maintaining monopoly by Jack Kapp 65; budget labels produced by 3–4, 52–55, 155; Crown records pressed by 51; Historic Record Society reissues produced by 131; International Record Collectors Club reissues produced by; Montgomery Ward records pressed by 54–56; party records produced by 172; production declines during early 1930s 3; radio transcription services 38, 41; record-production statistics 199; recording expeditions 93–94, 95–96; transfers country-music and race artists to budget labels 71. *See also* Radio Corporation of America; Victor records.
- RCA Victor Electrical Transcriptions 39
- RCA Victor Record Player attachment 199–200
- Real, Bruno (pseudonym for Bruno Villareal) 103
- record clubs 199–201
- Record Exchange (New York) 150
- record sales statistics 2, 11–12, 40, 52, 85, 92, 96, 135, 143, 199
- Record Syndicate Trust, 188
- Red Army Choir / Chorus 167, 169
- Red Book* magazine 11
- Red Seals — *see* Victor Red Seal records
- Reed, Peter Hugh 148
- Reeves, Hazard: acquires Gamut masters 150; acquires Timely labels and masters 151, 167; and General records 125–126; and Reeves Sound Studios 124
- Reeves Sound Studios 124, 146
- Regal-Zonophone records (England) 81
- Regent records 188
- Regina Music Box Company 28
- Reiner, Fritz 155
- Rein, Milton L. 151
- reissues: dubbed 134, 136, 184–185; electrically enhanced 136; jazz 131–134; operatic 127–131, 136
- Rethberg, Elisabeth 139
- Rialto Music House (Chicago) 89
- Rice Brothers Gang 67
- Rich, Fred 10
- Rickenbacker, Eddie 39
- Riegger, Wallingford 146
- Rines, Joe (*a.k.a.* John Ryan) 188
- Ritter, Maurice Woodward (“Tex”) 67, 82
- Robertson, Dick 183
- Robeson, Paul 167, 169
- Robinson, Earl 166–167, 169

RECORDING THE 'THIRTIES

- Robison, Carson 71
 Rockola, David C. 28
 Rock-Ola Manufacturing Corporation 28
 Rodgers, Jimmie: impact on county music 71; influence on Gene Autry 80–81; Victor records reissued on budget labels 56–57
 Rodzinski, Artur 155
 Romeo records 88
 Rooster, The (pseudonym for Bruno Villareal) 103
 Rose, Billy's Music Hall 107
 Ross, Lanny 152
 Rous, Samuel (*a.k.a.* S. H. Dudley) 99
 Royale records 181, 183; advertising of 184; dubbed reissues on 124, 182, 184–185; first recording sessions 182; first releases 180–181, 182; jazz on 124; reissued on budget classical labels 159; reviews of 187
 Russell, William 133
 Ryan, John (pseudonym for Joe Rines) 188–189
- S**
- Sacro Enterprises: as Consolidated Film Industries shell corporation 4, 49; dissolved 191; purchases Columbia Phonograph Company for CFI 4, 49
 "salon" jazz 121
 Samberg, Ben (*a.k.a.* Benny Bell) 175
 Sampson, Edgar 107
 Sampson, Sammy (pseudonym for Big Bill Broonzy) 87
 Samuel, Barnett & Sons 59, 69*n*
 San Antonio (TX), recording activities in 101–102, 103–104
 Sandburg, Carl 151
 Sanromá, Jesús Maria 142
 Sarnoff, David 3–4, 141–142, 155
 Satherley, Arthur: as talent scout for American Record Corporation 85–87; dissatisfaction with Paramount records 86–87; encourages Gene Autry 80–81; manages Paramount's New York studio 87; signs Paramount performers for American Record Corporation 87; scouting activities described 95
 Savoy records 188
 Schipa, Tito 139
 Schirmer records 151–152
 Schirmer Record Shop 151–152
 Scholl, Warren 187
 Schorr, Friedrich 139
 Schubert, Adrian 51–53
 Schuller, Gunther 106
 Scott, Raymond 121
 Scranton Record Company (formerly Scranton Button Company) 180, 188
 Sear, Roebuck & Company 3, 194
 Seeburg Company 26, 29
 Segovia, Andrés 67
 Seltsam, William H. 127–129, 130
 Selvin, Ben 107
 Shaw, Artie 111; and his New Music. 112; buys out Oberstein contract 182; calls his fans "morons" 111; criticism of Eli Oberstein 187; erratic behavior by 112; opinion of Glenn Miller 116; performs at Master Records launch 121; use of string section by 111–112
 shellac rationing 56, 201
 Shepard, Ollie 94
 Shilkret, Nathaniel: and electrically enhanced Caruso reissues 136; as independent contractor 143; as movie-studio conductor 142–143; replaced by Charles O'Connell as Red Seal manager 135; resigns from RCA Victor 142; royalties earned by 143
 Sholes, Steve 179
 Shumaker, Edward 18
 Signature records 188
 Simplex Manufacturing Company 28
 singing cowboys 79–82
 Skiles, Dude and his Vine Street Boys, 120
 Skillet Lickers — *see* Tanner, Gid
 Smallens, Alexander 155

RECORDING THE 'THIRTIES

- Smith, Bessie 92, 107, 131
Smith, Carelton Sprague 148
Smith, Charles Edward 133
Smith, Clara 92
Smith, G. L. 8
Smith, Harry 113
Smith, Moses 193
Smith, Stephen W. 133
Society of Motion Picture Editors 19
Solo Art records 125–126
Sons of the Pioneers 82
Sooy, Raymond 93
Sound Studios of New York 38, 40
Sousa, John Philip 18
Soviet Union, recordings imported
 from 167
Spaeth, Sigmund 160
Sparks Brothers 93
Special Editions records 192
Speckin, William 131–132
Speir, Henry C. 89, 96
Spitalny, Phil 10; 12
Sprague, Carl T. 79
Stacy, Jess 107, 182
Starr Piano Company: discontinues
 Gennett label 2, 91; Ku Klux Klan
 records produced by 163; Q-R-S
 records produced by 3–4; race
 records 91–92; records for
 Mexican-American market 100;
 Paramount recording sessions by
 86; Superior label introduced 2. *See*
 also Gennett records.
Stearns, Marshall 133
Sterling, Louis 1
Stevens, E. F. 59, 61
Stiedry, Fritz 155
Stinson Trading Company 167
St. Louis Music Company 89
stock market crash (1929) 1
Stoessel, Albert 148
Stokowski, Leopold 18
Stone, Harry 72
Stringfield, Lamar 146
subscription labels 132–133, 145–150
Sunrise records 53–54
Sunset records 100
Superior records 2, 91
Supraphon records (Czech) licensed
 by Eli Oberstein 185
Surf Club Boys 174
Swarthout, Gladys 139
sweet bands 110
swing 105–115; acceptance by mass
 market 116; adaptation of black
 musical styles in 105–106, 114–115;
 craze subsides 115–116; creation of
 term 109; mass hysteria
 surrounding 109, 112–113; objections
 to 109; parallels to 1920s jazz craze
 109; racial prejudice and 107;
 termed “a bore” by Olin Downes
 113. *See also* jazz.
Sykes, Roosevelt 93–94, 95
syndicated radio programming
 35–38; “Amos ‘n’ Andy” as early
 example of 36–37; and solvency of
 the recording industry 40; by minor
 producers 37–38. *See also* radio;
 radio transcriptions.
Szigeti, Joseph 196
- ## T
- TAC Records 169
TAC Singers 169
Taggart, Blind Joe 87
Tampa Red (Hudson Woodbridge
 a.k.a. Hudson Whittaker) 87, 93
Tanner, Gid and the Skillet Lickers 71,
 72, 74
teenagers: disruptions of public
 performances by 109, 112–113; role
 in popularizing swing 112
Tejano and Mexican performers: cross-
 marketing of across ethnic lines 103;
 pseudonym use by 103; studio
 conditions and wages 102–103
television 1, 82
Texas: development of country music
 in 74; recording activities in
 101–104; recording for Mexican-
 American market in 101–104
Texas Accordion Boys (pseudonym
 for Bruno Villareal) 103
Texas Hotel (San Antonio) 101, 103–104

RECORDING THE 'THIRTIES

- Texas Quality Group Network 75
 Theater Arts Committee 169
 Thomas A. Edison, Inc.: closure of
 phonograph division 1–2, 4; last
 commercial recordings by 2;
 financial losses incurred by
 phonograph division 2; radio
 transcriptions produced by 36
 Thomas, John Charles 139
 Three Old Roosters 174
 Tibbett, Lawrence 139
 Timely records; classical recordings on
 151, 165–166; discontinued 167;
 distribution of 164; label graphics
 164, **165**, **166**; purchased by Leo
 Waldman 165; reissued by General
 151; sold to Hazard Reeves 151
 Timely Tunes records 52, **53–54**
 Torchies from Hollywood records 175
 Toscanini, Arturo 140–141; and NBC
 Symphony 141; favoring of overly
 familiar fare by 142; temper
 tantrums by 141–142
 Trask, Spencer and Katrina 147
 Traubel, Helen 136
 Trietsch, Hezzie and Ken 78
 Trumbauer, Frank 186
 Twentieth Century Amusement
 Company 29–30
- U**
- UHCA records 131–**133**
 Ultraphon records (German), licensed
 by Eli Oberstein 124, 185
 United Hot Clubs of America: and
 UHCA records 131–**133**; association
 with Milt Gabler 122; endorsed by
 Fred Waring 110, 131
 United States Department of
 Commerce 35
 United States Record Corporation:
 disposition of masters after
 bankruptcy 188; dubbed masters
 used by 184–185; files for
 reorganization 187–188; first
 recording sessions 182; incorporated
 180–181; presses Montgomery Ward
 records 56, 185–186; recording
 studios 182; sued for unpaid
 royalties 187. *See also* Oberstein, Eli;
 Royale records; Varsity records.
 Unity Theater of London 169
 Universal Recording Company 148
 Universal records (Discos Electricos
 Universal) **100**
- V**
- Vagabonds, The 72
 Valentín, Enrique 102
 Vallee, Rudy **10**, 186
 Van Patten, L. A. 8
 Van Winkle, Mina 171
 Variety records **120**; 121–122
 Varsity records 179–189; advertising
 of **184**; dubbed reissues on 124, 182,
 184–185; first catalog **186**; first
 recording sessions 182; jazz on 124;
 last release 188–189; marketed to
 jukebox operators 182–**183**; Mexican
 recordings on 185; reviews of 187.
 See also Oberstein, Eli; United States
 Record Corporation.
 Varsity Seven 187
 Velvet Tone records 48; discontinued
 52; ersatz country music on 71
 Venice Theater (New York) 168
 Victor Program Transcriptions — *see*
 RCA Program Transcriptions
Victor Book of the Opera 135, **138–139**
Victor Book of the Symphony 144n
 Victor Duo Junior turntable
 attachment 199
 Victor records: classical and operatic
 recordings 135–143; country music
 series discontinued 71; country
 music on 71–72; electrically
 enhanced reissues 136–137; jazz
 reissues 134; marketed through
 record club 200–201; race records
 92–93, 95; recording reissued on
 budget labels 54–55, 56; sales
 statistics 52, 135, 143. *See also* RCA
 Victor Division; Victor Red Seal
 records

RECORDING THE 'THIRTIES

- Victor Record Society 200–201
Victor Red Seal records 135–143;
changes in catalog during early
1930s 136; elimination of perks for
artists 136; older artists encouraged
to leave 136; popularization of
142–143; sales increase under
O'Connell's management 143;
organists on 136–138; recording
artists 138–139; sales statistics 135,
143
Victor Talking Machine Company 1, 99
Victrolac 19
Villareal, Bruno 102
Vincent, Robert 128
Vocalion records: artists transferred to
Okeh by CBS 194; as American
Record Corporation subsidiary 4; as
Brunswick subsidiary 4; label
acquired by Columbia Broadcasting
System 191; label acquired by
Consolidated Film Industries 46;
label acquired by Decca 194; race
records 87, 172; rights revert to
Warner Brothers 194
Von Zadora, Michael 150
Voorhees, Don's Orchestra 9
- W**
- Waddell, Hal (pseudonym for Ray
Bourbon) 172
Walden, Dr. George H. Jr. 7, 11
Waldman, Leo 151
Waller, Thomas "Fats" 108, 123
Wallerstein, Edward 19; and CBS
purchase of Columbia Phonograph
Company 191; Columbia
Microgroove LP development 22,
193; discontinues RCA Program
Transcriptions 22; eliminates
redundant American Record
Corporation labels 193; rebuilds
Columbia Masterworks program
143; reduces Columbia Masterworks
prices 143; reduces Columbia's
dependency on imported recordings
196; revives Columbia records
192–193; signs Victor Red Seal artists
for Columbia Masterworks 143
Walsh, Arthur 2
Walters, Charles 33
Ward, Gabe 78
Ward, H. E. 47–48
Waring, Fred 110, 131
Warner Brothers Pictures: acquires
Brunswick-Balke-Collender record
division 38, 45–46; acquires National
Radio Advertising 38; alleged
mismanagement of Brunswick
record division 46; British affiliation
61; financial losses incurred in
Brunswick operation 38, 45–46;
retains radio portion of Brunswick
division 46; sells Brunswick record
division to Consolidated Film
Industries 38, 46
Warner-Brunswick (London) 61
Warner, Jesse J. 7
Washboard Sam (Robert Brown) 96
Weaver, Curly 87
Webb, Chick 49, 110, 114–115, 121
Weeks, Anson 110
Weiss, Adolph 146
Welles, Orson 168
Western Record Company 172
Western swing 75–80
Westinghouse promotional records 11
West, Mae 173
Wheatstraw, Peetie 94
White, Bukka 95
White, Georgia 94
Whittaker, Hudson (*a.k.a.* Hudson
Woodbridge) — *see* Tampa Red
Wiley, Lee 152
Williams, Mayo: influences shift from
rural to urban blues 95; manages
Decca race-record series 67–68, 95;
manages Vocalion race-record series
59
Wills, Bob 75, 78
Wilson, Teddy 107
Wisconsin Chair Company 85
Wiseman, Scott 74
"WLS Barn Dance" — *see* Title Index
WMGM recording studios 124

RECORDING THE 'THIRTIES

- Wolfert, Daniel 150
- Woodbridge, Hudson (*a.k.a.* Hudson Whittaker) — *see* Tampa Red
- Woolworth dime-stores 53–54
- Workers Laboratory Theater 166
- Works Projects Administration 109; Federal Theater Project 168; projects called forced labor by American Communist Party 163
- World Broadcasting System: acquired by Columbia Broadcasting System 192; affiliated stations 38; radio transcription services 38
- World's Fair (New York, 1939): country music broadcast from 82; RCA demonstrates television at 82; sale of Soviet recordings at 167
- World's Greatest Music records 156–157, 158–160; identification of anonymous artists on 155–156
- World's Greatest Opera records 157–158
- WOR recording studios 124
- Wurlitzer Company: history of 26–28; jukeboxes endorsed by Bing Crosby 30; jukeboxes exported by RCA 26; licenses Simplex jukebox mechanism from Capehart 28; sales-and-service policy 28; Simplex (jukebox) (i) 27; sues Rock-ola for patent infringement 28
- Y**
- Yaddo (artists' colony) 147–149; Festival of Contemporary American Music 147–148; music festival broadcast by NBC 148; recording program 148–149
- Yaddo records 147–148, 152
- Yates, Harold 4, 49, 120
- Young Communist League 166
- Young, Victor 63
- Z**
- Ziegfeld, Florenz 9
- Zonophone records (U.S.) 3

Title Index

Titles are musical selections unless otherwise noted.
Illustrations are indicated by boldface type.

A

Abe Lincoln **166**–167, 169
Amos 'n' Andy (radio program)
36–37, 37–38, 39
Andante for String Quartet (Ruth
Crawford Seeger) 146
A-Tisket, A-Tasket **114**, 115
Auf Wiedersehen **10**

B

Balinese Ceremonial Music (McPhee)
152
Ballad for Americans, 167
Ballad of Amelia Earhart 82
Biggest Kanakas in Hawaii, The 174
Billy Jones and Ernie Hare Are Here!
(radio program) 40
Blackbirds of 1928 (stage production)
170*n*
Blues (Lewis) 124
Boys Will Be Girls (revue) 172–173
Brunswick Brevities (radio program)
41
Bye Bye Cherry 176

C

Caprice Espagnole (Rimsky-Korsokoff)
142
Caravan **120**
Carioca 142
Casey Jones, 165
Caucasian Sketches 142
Chesterfield Program (radio program)
115
Chevrolet Chronicles (radio program)
39

China Girl 106
Comintern Song, The 164
Compasión **100**
Continental, The 142
Cowboy's Heaven 80
Cradle Will Rock, The (stage
production) 151, 168, 169

D

Dedication (Feather) **123**
Divertimento #15 in B-Flat Major
(Mozart) 196
Donkey Serenade 143

F

Face the Music (stage production) 20
Fantasia in C Minor (Mozart) **150**

G

George Gershwin Memorial Album
(record album) 143
Gland Opera 173
Grand Ole Opry (radio program) 39,
72

H

Hawkin's Rag 74
Her Fuller Brush Man 174
Hold the Fort, 165
Hot-Cha (stage production) 20
How Could Red Riding Hood Have
Been So Very Good (And Still Keep
the Wolf from the Door)? 171
Hungarian Rhapsody No. 2 (Liszt) **10**

RECORDING THE 'THIRTIES

I

- Ida Red 74
 I Got a Right to Sing the Blues, 107
 I'm a Virgin, But I'm on the Verge 176
 I'm So In Love with You, 105
 In Old Santa Fe (movie) 80
 Is Jenny Getting Any Anymore? 174

J

- Jazz Me Blues **133**
 Joe Hill 166, 169
 Jumpin' Jive **31**

K

- Kiss Me Goodnight **10**
 Klavier Stueck (Schoenberg, Op. 11,
 No. 2) **150**

L

- Let's Dance (radio program) 107, 109
 Little Brown Jug 116
 Little Bug **89**
 Little Ranch House on the Old Circle
 B, The 80

M

- Mal Hombre, 101
 Marta **10**
 Maytag Frolic (radio program) 37–38
 Memoirs of a Bachelor Maid (radio
 program) 37
 Minstrel Show, The (radio program) 37
 Moonlight Serenade 116
 Mr. Gallagher and Mr. Shean 119
 My Ace in the Hole, 173
 My Old Saddle Pal 81

N

- National Barn Dance (radio program)
 72. *See also* WLS Barn Dance
 Negro Songs of Protest (record album)
166

- New Birmingham Breakdown **120**
 No More Ball and Chain **88**

O

- Oh Helen 171
 Old Gold Program with Robert
 Benchley (radio program) **111**

P

- Paulita **100**
 Pin and Needles (stage production)
 167–168
 Pinocchio (film) **184**
 Poem of Ecstasy (Scriabin) 22
 Praise of Learning, 164
 Prometheus (Scriabin) 22

Q

- Quiz Song, The 188

R

- Rhapsody in Blue 142
 Ridin' the Range 80
 Rise Up (The Comintern Song), 164
 Rocking Chair **41**
 Romeo and Juliet: Ballad of Queen
 Mab **183**
 Round Up, The (film) 82

S

- Safe in the Arms of Jesus **53**
 San Sue Strut, 106
 Shanghai Lil **53**
 Shave Me Dry 176
 She Had to Go and Lose it at the Astor
 176
 She Really Meant to Keep It till She
 Married, 176
 She's Crazy about her Lovin' **90, 91**
 Show Boat (stage production) 170*n*
 "Show Boat" Medley **10**
 Shim-Me-Sha-Wobble **133**
 Shine on Your Shoes, A **123**

Title Index

- Six Songs for Democracy, 169
Snake Hip Blues 92
Soldier's Joy 74
Song of Faith (Carpenter) 22
Song of the Gringo (film) 82
Song of the Saddle (film) 80
Song of the United Front 164, **165**
Songs for Americans, 166–167
Soup Song, The **165**
Southern Flood Blues **89**
Sow 'Em on the Mountain (Reap 'Em
in the Valley) **55**
Star Dust 52
Stick It—Shove It—Stuff It 174
Strange Fruit 123
Strange Funeral in Braddock 146
Strike Up the Band 142
Sunday Ride **173**
Sunrise Serenade 116
Sunset Trail (film) 80
Sweet Violets **175**
Swing Parade (stage production) 109
Symphony No. 5 (Beethoven) 17, 19,
155
Symphony No. 8 (Schubert) 155
- T**
- Tanner's Rag 74
Tell Her to Do Right, 91
Terraplane Blues 96
Three Little Words 105
To You, Sweetheart, Aloha **62**
Tropical Mood **183**
Two Old Maids in a Folding Bed **175**
- Turkey in the Straw 142
Tuxedo Junction 182
- U**
- Uncle Hugh (radio program) 37
United Front **165**
- V**
- Victor Artists' Party (promotional
record) **10**
Victor Herbert Memorial Album
(record album) 143
Victor Music Festival (promotional
record) **10**
Voz Latina (radio program) 101
- W**
- Was That the Human Thing to Do? **10**
We Shall Not Be Moved, 165
Whole Damm Family, The 171
Who'll Chop Your Suey? 174
Who Slapped Annie in the Fanny with
a Flounder? 174
Willow Weep for Me **53**
Without that Gal! **31**
WLS Barn Dance 72, 80–81. See also
National Barn Dance.
Witch's Tale, The (radio program) 40
- Y**
- You're in My Power **53**

About the Author

Allan Sutton is the author or co-author of twelve books devoted to historic sound recordings and the early American recording industry, including *American Record Labels and Companies: An Encyclopedia, 1891–1943* (with Kurt Nauck), *A Phonograph in Every Home*, and *Recording the 'Twenties*. He has also written widely on American wilderness areas and historic sites, including the book *Potomac Trails* (Fulcrum), and his articles and photographs have been featured in *Backpacker*, *Historic Traveler*, *America's Civil War*, *Pennsylvania Magazine*, and other publications. A native of Baltimore and graduate of Towson University, he lives in Colorado with his wife Jill and their golden retrievers Carrie and Rocky.

About the Publisher

Mainspring Press was founded in 1999 to produce high-quality, peer-reviewed publications for collectors and researchers of early sound recordings. Its author list includes such internationally recognized experts as Tim Brooks, John R. Bolig, Paul Charosh, Kurt Nauck, the late Brian Rust, Alex van der Tuuk, and Raymond Wile. The Mainspring Digital Discography line was launched in 2007 to provide low-cost, fully searchable discographies in CD-ROM format. For more information and free online articles, please visit us at www.mainspringpress.com.